THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice.."—OTHELLO.

No. 3128. *Saturday, Dec.* 24, 1831. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer*

Drury Lane Theatre.

To accommodate the young folks, the Manager of this Theatre, last night, arranged the performance so that the Spectacle of *Hyder Ali*, should be the first piece of the evening's entertainments, and it was quite a pleasure to witness the unsophisticated expressions of delight, which it drew forth from the juvenile part of the audience; it was followed by *Charles the Twelfth*, and *The Bride of Ludgate.*

Covent Garden Theatre.

MISS SHIRREFF made her fourth appearance, yesterday evening, as *Polly*, in *The Beggar's Opera*, and was received, as on all the previous nights of performance, with the strongest marks of public approval. Braham is much improved in *Captain Macheath*, and now is certainly the best we have had since poor Charles Incledon, whose excellence in the part must be still fresh in the memory of many of our readers. It is not, perhaps, generally known that the songs in *The Beggar's Opera* were written by some of the cleverest and most influential men of the day when Gay produced it. Lord Chesterfield was the author of 'The Modes of the Court,' Sir Charles Hanbury Williams of 'Virgins are like the fair flower in its lustre.' 'When you censure the age,' was written by Swift; and 'Gamesters and lawyers are jugglers alike,' by Mr Fortescue, Master of the Rolls. After the Opera, the Farce of *Country Quarters*, and the Melo-drama of *The Miller and his Men*, were performed.

Our readers will, we are sure, be as sorry to find, as we to record, that the health of Mr Charles Kemble continues in the most unsatisfactory state; his medical attendants say, that it may be six weeks, or even six months before he may be able to leave his room, though they have no fears of his ultimate recovery. Mr Kemble, up to the time of his present illness, was, considering his time of life, a perfect miracle; when he played *Young Mirable*, in *The Inconstant*, the beginning of this season, he might have been taken for a man of 30 years of age.

The new Strand Theatre is nearly finished, and will open on the ninth of January, unless the contemplated measures of the Patent Theatres have the effect of closing this and the other Minors. Mr Henry whose *Lenten* entertainment at the Adelphi Theatre, for two or three seasons, was very successful, has joined Mr Rayner in his speculation. The house is elegantly decorated, and will hold £140.

We regret exceedingly to state, that there is at present no prospect of the differences between Mr Arnold, and the Marquis of Exeter, coming to an amicable termination, and that consequently Mr Arnold has abandoned all thoughts of building a new Theatre. The great obstacle to an ajustment, is Lord Exeter's demand of £1000 for two years' ground rent, due since the destruction of the late English Opera House.

The Dublin Times says, "Monday evening Mr Kean appeared in the character of *Richard the Third*, to an exceedingly full and fashionable house. He was evidently labouring under *some* indisposition, and excused himself in rather an *odd* speech.

Fashionable Lounges

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the elegant and commodious *Dining Rooms*, Leicester Place, corner of Leicester Square, where I have just dropt in to take my Dinner—here I find a profusion of newspapers, exquisite coffee, pretty and obliging waitresses, and what is a great consideration, very moderate charges—do pop in and take a snack—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rendezvous with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the popular and enchanting Views—*Mount St. Gothard*, painted by M. Daguerre, and Village of Unterseen, in Switzerland, painted by M. Daguerre—these *chef d'œuvres*, will close on the 31st inst. to make room for two beautiful Views just finished.

Afterwards, I inspect the wonder of wonders, *The Gigantic Whale*, the length of which is 95 feet at the handsome Pavilion, Charing-Cross,—hundreds of the curious, visit this Queen of the Seas, which excites the admiration, and astonishment of the public.

Tuesday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting,—enlarge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the Room where Burns's *Jolly Beggars* are exhibited, composed of 8 Figures, the size of life, by the self-taught Scottish Artist, which for delicate conception, gracefulness of attitude, proportion of parts, & exquisite finish of workmanship have never been equalled.

Thursday, called at the Egyptian Hall Bazaar, Piccadilly, to hear the *Double Sighted Highland Boy*—to my great disappointment found he had just left for Brighton to exhibit before their Majesties—understand he will be back at his old quarters in a few days—must not fail to call there, as he and the Reform Bill are the chit chat in every part of the kingdom

To-morrow I anticipate a delightful hour in examining *The Automatons*, at 28, Old Bond Street—The Musical Lady, Juvenile Artist, Magician, Rope Dancer, Walking Figure, Magnificent Vase, &c. also a Mechanical Moving Cosmorama. These singular curiosities, I am told, will shortly leave England for America.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday evening call in at BRETT'S, 109, Drury Lane, for my weekly allowance of *Cream of the Valley*, and Patent Brandy, as recommended by my Physician. Can't bear to give trouble, so just pop a couple of bottles in my pockets, and order a gallon of each to be sent to Mrs.——, who, though a most exemplary member of the Temperance Society, has no objection to a drop of good stuff, taken *medicinally*.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul,' said Mrs. Pry, "what is more brilliant than Peak's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's. &c. PAUL PRY.

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Theatre Royal, Drury Lane.

On Monday Evening, the Tragedy of

GEORGE BARNWELL.

George Barnwell, Mr COOPER, Trueman, Mr BRINDAL,
Millwood, Mrs FAUCIT, Lucy, Mrs ORGER.

To conclude with a New Grand Christmas Comic Pantomime, with New Music, Scenery, Machinery, &c. entitled

Harlequin & Little Thumb;

Or, the Seven Leagued Boots!

The Overture and New Music, composed by Mr Hughes.

The Scenery by Mess. Marinari, Andrews, Adams, Franklin, Hilliard, and Stanfield; assisted by Mess. Hollogan, Seward, &c.

The Dresses by Mr Palmer, Mrs Coombe, &c. The Machinery, by Mr Nall.
The Properties and Decorations by Mr Blamire.
The Tricks and Transformations, by Messrs. Seymour and Blamire.

Little Thumb, Miss M. A. MARSHALL,
Jeremiah Thumb, Master Chekeni, Finikin Thumb, Master Lewis,
Alexander Thumb, Master Caroline,
William Thumb, Master Fenton, Finger-and-Thumb, Master Carr,
Thomas M'Kinlay Thumb, Master C. Fenton,
Lorenzo, (in love with Zilinda, afterwards Harlequin) Mr HOWELL,
Count Manfred, (afterwards Pantaloon) Mr T. BLANCHARD,
Scamperini, (his Servant, afterwards Clown) Mr SOUTHBY,
Zelinda, (afterwards Columbine) Miss BASEKE,
Gaffer Thumb, Mr BARTLETT, Dame Thumb, Mrs EAST,
Gobbleall Ogre, Master Grubin, Lovebelly Ogre, MasterChekeni,
Drinkemdry Ogre, Master Blanchard, Boltall Ogre, Master Hildrew,
Wolfstomach Ogre, Master C. Blanchard,
Sheep-at-a-Mouthful Ogre, Master Colborne, Swilltub, Mas. Harwood,
The Great Ogre himself, Mr Swallow-'em-up.
Finetta, and Gossamer, (Fairies, and Guardians of the Seven-Leagued Boots.) Miss M. Chaplin and Miss Rose.
Toyman, Mr Hardwood, Architect, Mr Builder,
Midshipman, (afterwards rival Harlequin,) Mr CHEKINI,

New Scenery.

ACT I—Scene 1—A forest, with view of the Ogre's Castle—Andrews 2—A room in Gaffer Thumb's cottage—Andrews 3—Splendid hall in the Ogre's castle—Marinari 4—Outside of Gaffer Thumb's cottage—Andrews 5—Another part of the forest, with Mount Ætna in distance—Andrews 6—Spacious dining-room in the Ogre's castle—Marinari 7—Water-mill near Canterbury—Andrews 8—An English sea-port—Adams 9—Millihers', Tobacconist's, and Doctor's Shop—the arrival of the Cholera Morbus!—Andrews 10—'My Lady's Bed Chamber'—Andrews 11—Woody landscape and gypsey tent—Andrews 12—Exhibition of the Gigantic Whale—Franklin 13—Exterior of the King's Theatre—Henry 14—Interior of the King's Theatre—Henry 15—Stanfield's Grand Diorama 16—Painter's House and Grocer's Shop—Andrews 17—Interior of Artist's Room—Marinari 18—Turnpike-gate and Highgate Tunnell—Andrews 19—Inside of Gaffer Thumb's cottage 20—The Feast of the Faries—Marinari.

Stanfield's New and Splendid Diorama,

Displaying Venice and its adjacent Islands,

1—The Grand Canal 2—The Church of Santa Maria della Salute 3—The Dogano 4—Saint Georgio Maggiore 5—The Lido 6—The Lagunes, at Night 7—The Bridge of Sighs, by Moonlight 8—The Piazza de San Marco 8—The Ducal Palace.

Theatre Royal, Covent Garden.

On Monday next, will be acted Tobin's Comedy of

THE HONEY MOON.

The Duke, Mr WARDE, Rolando, Mr WRENCH, Jaquez, Mr Keeley, Lampedo, Mr MEADOWS, Lopez, Mr S. BENNETT.
Juliana, Miss E. TREE, Volante, Miss TAYLOR, Zamora, Miss Lee.

After which, (first time,) a new Grand Comic Pantomime, called

Hop o' my Thumb, & his Brothers;

Or Harlequin & the Ogre.

The principal Incidente are founded on the well-known Nursery Tale.
The Music, Scenery, Machinery, &c are entirely new,
The Overture and most of the Music composed by Mr G. Stansbury,
The Scenery Painted by Messrs Grieve's, Finley, Pugin, &c.
The Tricks, Decorations, Changes, and Tranformations by Mr W Bradwell,
The Machinery by Mr Saul—The Dresses by Mr Head and Miss Rayner,
The Whole Invented, by Mr FARLEY.
Llewellyn Bala, Mr HENRY, Hengo, (his Squire) Mr F. SUTTON,
Seneschal of the Castle, Mr Benedict, Trembleino, Mr Mears,
Bridesmaids, Mrs Vedy, Mrs Bedford, Miss Griffiths, Miss Ryals, &c.
Imps of the Enchanted Wood, (Agents of the Ogre) Messrs.
Heath, Addison, Bender, Brady, &c. Old Thumb, Mr TURNOUR,
Little Jack, (or Hop o' my Thumb,) Miss POOLE,
His Brothers, Masters Foster, Moggridge, C. Moggridge, Kendall,
Clarke, C. Clarke. Madoc Mawr, (the Ogre) Mr W. Payne,
Drawbolt, the Porter of the Castle, Signor PAULO,
Priscilla Puddingsleeves, (the Cook) Mr BARNES,
The Seven Young Ogresses,—Misses Cadwell, Hurrel, Moggride, &c.
Genius of the Harp, Miss P HORTON, Harlequin, Mr ELLER,
Colombine, (first time) Miss DAVIS,
Clown, Signor PAULO, Pantaloon, Mr BARNES,
Lacqueypatch, (Harlequin's Valet) Mr F. SUTTON,
Landlord, Mr Strongale, Painter, Mr Daub, Syntax, Mr Prosody,
The Nabob Pinchy-poo-poo-fangtoo,.....Mons. ARCOT,

New Scenery.

SCENE 1—Interior of Llys Bale—the Palace of Bala, on Llyn Tegid, or the Fair Lake—Cader Idris in the distance 2—The Ogre's Castle on Draig y Can, by Moonlight and Sunrise 3—The Brazen Bridge over Dreg y Nan 4—The Ogre's Grand Kitchen 5—Pont y Manach, or the Devil's Bridge 6—Llwyn of Nannan, or the Haunted Oak—the Vision of the Genius of the Harp 7—The Brazen Castle 8—The Ogre's Vaults of Riches 9—Hop o' my Thumb's Home—which is transformed into 10—Thumb Palace 11—Llyn Ogwen 12—Landscape and Inn—sign, the Prince of Wales 13—The Interior of the Pavillon at Charing Cross, and a Fac-simile of the grand Skeleton of the Whale 14—Outside of the Shop of Tim Telescope, Optician, &c, by Moonlight 15—The Nabob's Pleasure Grounds—in which will be shew an exact representation of The Grand Clarence Vase 16—A Rural Farm, near London 17—The Local Cosmorama 18—The Gateway of the Public House 19—The Launch of the Thunderer at Woolwich 20—The Illuminated Grove, at the time of a Grand Festival, in which the celebrated Herr Cline will perform on the Tight Roap 21—The Temple of the Genius of the Harp.

Messrs. Grieves' Local Cosmorama,

Represents the progress of their Majesties and Suite, in the Royal Shallop, to the Opening of New London Bridge; comprising the Views of Waterloo Bridge, Somerset House, The Temple Garden, Blackfriars Bridge, and the New London Bridge, as it appeared on the First of August, 1831.